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American Art News

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NEW YORK, DECEMBER 9, 1916.

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IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada).

FAMOUS FRENCH MARBLE HERE.

A beautiful and important French art work has just gone to America, namely the marble group that ornamented the gallery of the interior court of the chateau de Dampierre. It was sold by the Duke de Luynes to Messrs. E. Gimpel and Wilden-

A FINE WINSLOW HOMER.

The exceptionally good example of Winslow Homer, "The Cotton Pickers," reproduced on this page, is now in an exhibition of some 36 choice modern American pictures, which signalizes the opening of the new and handsome galleries of Mr. J. W. Young, at Jackson and Wabash Aves., Chicago.

The picture was painted in 1876, and soon afterwards went to England where it was owned for a number of years by a wealthy English cotton spinner. The late Hopkinson Smith discovered it in recent years, and through his information, the picture came back to America, and was purchased by Dr. C. B. Guinn of Carthage, Mo., who has placed it on sale with Mr. Young.

Mr. W. H. Downes mentions the picture in his work as Winslow Homer, but was unable to obtain a reproduction of the canvas.

DEALER'S SIX CENT VERDICT.

Jacob M. Harris, a dealer in rugs, furniture and similar merchandise at 236 and 238

ZULOAGA IN BROOKLYN.

The exhibition of works by Ignacio Zuloaga, transferred from Copley Hall, Boston, and which is to open in the Duveen Galleries, New York, on January 11, next, is now on at the Brooklyn Museum, where it can be seen and studied by art lovers who are too impatient to await its coming to the Metropolitan, and are sufficiently sturdy and courageous to brave a trip in the Subway and Trolleys to "Furthest Brooklyn."

Whether or no Zuloaga will gain, with this display, the wild acclaim accorded to his fellow Spaniard Sorolla at the Hispanic Museum, N. Y., in 1909, and which when he followed Sorolla the next year, also at the Museum, he failed to obtain, remains to be seen.

It is doubtful, however, whether Sorolla's success will ever be repeated in New York, much less in America, in the same way. The almost hysteria which Sorolla's show excited in the Metropolitan art world, and later throughout the country, seven years ago, was, in a measure, due to the facts that the

and it is gratifying that seven years later, he returns triumphant, and that his work has come into its rightful own among American art lovers.

A Critical Estimate.

No better estimate of the work of Zuloaga has been made than that by Mr. W. Henry Downes, the accomplished art critic of the Boston Transcript, written when the exhibition was on in Copley Hall, and which is republished, in part, below.

"One would have believed it impossible for any Spaniard to be more Spanish than Goya, but Zuloaga is more intensely Spanish than any of the older men. Perhaps it is in itself no merit, but it counts in the art of the man wonderfully, and it permeates his art like the very breath of its life. Is Zuloaga a realist? Probably he is, and sometimes a rather brutal realist at that; indeed the Spaniards are all realists, except Murillo in his religious pictures, and even he had his beggar-boy period; but if he is realistic, he is a great deal more besides. Zuloaga is a big fellow. Not because his



THE COTTON PICKERS, NORTH CAROLINA
Winslow Homer

At the new J. W. Young Galleries, Chicago and now First Reproduced.

stem and Arnold Seligmann, who act so often in association, for a price which we are told was not less than \$40,000, and sold again by these gentlemen to an American merchant, who instantly sent it across the ocean.

Some people affirm that the American merchant paid for his purchase about \$120,000.—Le Cousin Pons of Paris.

KAUFMAN MEMORIAL WINDOW.

At Christ Church, Short Hills, N. J., the important Kaufman Memorial Window was unveiled at the Thanksgiving services, on Nov. 30. This window, of gothic tracery, with a five-paneled opening, is filled with the subject of "The Transfiguration," from the designs and cartoons of Frederick Stymetz Lamb. Mr. Lamb has carried out the scheme in a rich, deep tonality of color. At the base of the central panel frame is the inscription: "In Memoriam. Juliet Graveract Kaufman." This window was executed in the Lamb studios, where at the same time the window for the Baptistery in the same church is also being executed, and will be installed at Christmas.

Fifth Ave., who recently sued the N. Y. Tribune for libel on the basis of an article by Samuel Hopkins Adams, published in that journal, has been awarded six cents damages, by a jury in the Supreme Court, in a suit for \$50,000 damages.

The Tribune states that the case decided recently is the first of several libel suits against it, based upon the Adams articles, to come to a court decision.

"The outcome of the Harris action after two weeks' trial before a jury which evidently considered that the substance of the Tribune's charges was proved, is regarded as having significant bearing upon other suits which are pending. It is held to show the futility of the efforts of dealers whose methods have been exposed by the Tribune to muzzle newspapers which are seeking to bring about better advertising and merchandizing conditions."

Evans Leaves Lotos Art Committee.

Mr. William T. Evans has retired as chairman of the Art Committee of the Lotos Club and is succeeded by former Senator William A. Clark.

painter's translation of light and air was a novelty—that American art lovers, as a rule, adore color and atmosphere, that modern Spanish painting was, at the time, virtually unknown here, and that the press advertised the exhibition to an unprecedented extent, as it happened at a dull news period and the Hispanic Museum was a new Institution, built and given the city by that generous and popular millionaire, Mr. Archer Huntington.

Zuloaga, in the opinion of the majority of the best equipped art writers, a far stronger and greater artist than Sorolla, followed that colorist and facile draughtsman with his sombre depictions of ugly figure types and subjects, unknown to Americans, and at that time did not evince in his canvases, then shown, any suggestion of the possession of the rich and glowing color sense and feeling displayed in his later work. So his exhibition was, while not really an artistic failure, for there were those who recognized the strength and promise of the man, a failure from the popular and commercial viewpoints as compared with that made by Sorolla. The artist was not only disappointed but bewildered by this experience.

canvases are big in feet and inches, but because he sees and thinks and acts in a big fashion. He may not be a very acceptable boudoir or drawing-room favorite, but he is a master to be reckoned with, a distinct and imposing personality, an original force.

"This is a sensational exhibition, the Zuloaga show, using the word in its legitimate sense. It stirs one; it is felt that the stuff is genuine all the way through; and, although the traces of tradition, of relationship and inheritance, Iberian, Gothic, Basque, Castilian, what you will, are constantly cropping out in a most interesting way, it is the old wine in new bottles, and such generous bottles! Not the champagne, with beaded bubbles winking to the brim, after the manner of the gay and brilliant Sorolla, who was anything but Spanish in his temperament, but, rather, a fine old crusted Port, laid down in the year 1770. Mem.: to visit Segovia the next trip, and see that 'cute little bull-ring.'"

"Zuloaga is truly a name to conjure with from this day forth. It is only necessary to glance at three of his huge pictures to be convinced that we have got to take off our

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hats to him—the 'Future Idols,' 'My Uncle Daniel and His Family' and the 'Portrait of M. Maurice Barrès.' There is individuality, power, and a note of almost startling strangeness and unexpectedness, in the style of these works. In and through all is that penetrating and inescapable Spanish flavor. It is now severe, dignified, noble, reserved, aristocratic, elegant, the 'allure' of the caballero; and it is again romantic, mediaeval, reactionary, whimsical and a little perverse; but it always is full of spice and life; you cannot see it once and forget it. Surely the great old painters would enjoy and approve such a manifestation of the power of tradition in these modern days; We cannot look upon Zuloaga's works without thinking of Velasquez, of Zurbaran, of Goya, and of El Greco. Yet he is as distinct a personality as any of them.

"It might be said of many of Zuloaga's portraits, as Hazlitt once said of a certain portrait by Titian, that it does not matter very much what you think of them; the main thing is, what they think of you. They are aggressive, domineering, imperious, and haunting. He is a great portraitist. He does not set out to be a psychologist; he sticks to his job and paints what he sees in his own way, but somehow or other, we don't know how, and possibly he doesn't know either, he expresses all that there is to be expressed in the character and the type, with a magnificent naiveté.

"He is nowhere more poignantly Spanish than in his landscapes. What singularly and unaccountably impressive pictures he paints of the wonderful old town of Segovia; as the admirably written catalog says, the 'austere, tragic version of Segovia la vieja—Iberian, Romanesque, and Gothic Segovia—with its massive cathedral rugged sky-line, and age-scarred house fronts.' And still more imposing are some of the landscape

backgrounds to his large figure compositions and outdoor portrait groups; such, for example, as the wide view of the valley back of the poor, Sancho-Panza-like picador and his blood-stained nag homeward bound from the corrida (1) or the extraordinary topographical panorama of Sepulveda (2) beyond that weird witch-like figure of the 'Women of Sepulveda.'

The collection of Zuloaga's pictures is now first exhibited in America, not one of the works, with the exception of those lent by Mr. Fearing, having ever been seen before on this side of the Atlantic. The paintings are shown under the auspices of Mrs. Philip M. Lydig. The catalog contains a brief foreword by John S. Sargent, and a readable and informing introduction, notes and bibliography by Christian Brinton. After the close of the exhibition in Brooklyn the collection is to go in turn to the Duveen Galleries, N. Y., the Albright Gallery, Buffalo, the Carnegie Institute, Pittsburgh, the Cleveland Museum, the Art Institute, Chicago, the Art Museum, St. Louis, and the Minneapolis Institute.

Three Artists at the Goupil Galleries.

Miss Virginia Hargraves Wood, who is one of three artists making an exhibition to Dec. 16, at the Goupil Galleries, 58 W. 45 St., has, as has been said before in these columns, much talent. She shows a group of attractive drawings, in red chalk chiefly, and is most successful in her portraits of women and children. Particularly good are those of Virginia Myers, Master Moore and Mrs. John Chapman with David Low Chapman. Among others who appear are Mrs. Sidney Breese, James W. Paul, Kingsley Mahon, Mrs. Rivington Pyne, Mr. and Mrs. George Trevor and Willoughby Sharp 2nd. A graceful pastel is "The Crystal Gazer," while three well handled oils present Garrard Glenn, Esq., Archdeacon Neve, of the Blue Ridge Mountains in Va., and W. Scott Cameron, Esq. Among several etchings in dry-point is one of "Just a Baby," that is charming.

Mrs. James K. Summers shows a number of landscape oils which are decorative and pleasing. Notable especially are "October," "Birches in September," and "Green Water." Some clever etchings by Marion Richardson include among their subjects the church and cloisters of St. Bertrand de Comminges, and an "Ancient Chinese Beast."

Pastels by Allan C. Eldredge.

Thirty-six pastels by Allan C. Eldredge are on exhibition at the Snedecor Gallery, 107 W. 46 St. The young artist is particularly happy in presenting the sea in broad stretches and many of the views are made from Fishers Island, or on the isle itself. Among the more notable examples are "Storm Clouds at Sea," "Rough Water Off Block Island," "Off Fishers Island, N. Y.," "Moonlit Surf" and "Place of Silence."

The Delightful Art of Dulac.

A rare artistic feast is spread before the public, at the Scott and Fowles Galleries, 590 Fifth Ave., where a display of 69 water-colors by Edmond Dulac, is on to the end of the month. As Mr. Martin Birnbaum recalls in his bright introduction to the art-

istic catalog, which has a reproduction of a photograph of the artist, Dulac is a Frenchman born in Toulouse, who has become naturalized in England. His art is saturated with the spirit of the ancient Orient, of Persia chiefly, of India and China. If it be true as the artist believes that he is descended from the Saracens, it is not unnatural that he should be a worthy artistic successor of the great Persian miniaturists and their congeners of the further East. He is a sure and graceful draughtsman, delicate and brilliant colorist, and a past master of graceful fancy. His illustrations are artistic gems of purest ray serene, and his stage settings and costumes brilliantly fanciful.

The first number on the catalog, is a rather sombre oil portrait of Mr. Michael Itow in XVIII century Samaurai costume. Then come a group of grave drawings inspired by the works of Poe, especially fine being the "To One in Paradise." The series for "The Tempest," follows, and then "The Sleeping Beauty," "Sinbad the Sailor," and "Cinderella." After some more Arabian Nights comes the series known as the "Fairy Tales of the Allies," and a "Portrait of a Lady."

There are characters and settings for W. B. Yeats' play, "At the Hawk's Well," and for "Khamma." The caricatures are "Mr. John Sargent Somewhere in Belgravia," "Lord Kitchener shows Emotion" and "Lord Curzon at the Zoo, Should Old Acquaintance be Forgotten." A couple of fantastic theatrical masks give a touch of decoration to the gallery, which gleams with color like the jewel chamber in the palace at Teheran. A number of the works have been sold and many have been loaned for the exhibition.

Portraits at Mrs. Whitney's Studio.

The Society of Portrait Painters must look to its laurels. A group of artists, including some of its members, has opened the first display of a portrait series, in Mrs. H. P. Whitney's Studio, 8 W. 8 St., to remain until Dec. 18. The show includes oils, sculptures, and a couple of drawings. The works show to fine effect in the two cozy galleries and do their best to answer the catch line of the display, which is, "To Whom Shall I Sit for My Portrait."

A foreign filipp to the exhibition is given by a brilliant full length figure of "Lolita," by Zuloaga, with her olive skinned arms akimbo, loaned by Miss Julia E. Peck. Ranking with this in size and likewise unconventional in pose are two works by Walter D. Goldbeck. One presents Mrs. William Morse Rummel in street costume with a towering hat and the other Miss Elizabeth Van Sant Norcott seated in painting smock looking full at the spectator in front of a writing desk. She holds her mahlstick across her knees with both hands, one end passing through her palette. The face and bibelots, etc., on the desk are admirably painted, but the figure lacks somewhat in relief.

A "Lady with a Black Scarf," walking after dark with a rose in one hand and holding with the other her skirt, is presented with easy strength by Adolphe E. Borie. Robert Henri displays his brilliant prose statement of artistic facts, in portraits of two Beveridge children. George Bellows

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shows with success how the little boy "Jean" looks holding a blue book. The Leiblike "Portrait of An Old Man," by Benjamin D. Kopman, is seen again with pleasure, and Cecilia Beaux has brilliantly pictured Mrs. William N. Kremer. George B. Luks shows fine virtuosity in his picture of "Anna and Dora." He is not so successful in his "Baron S," with its paint modeled face. Jerome Blum's bright "Chinese Girl" reappears, and a second Bellows is a "Portrait of a Judge," evidently true to life and with the hands admirably painted. Albert Sterner shows capital portrait of Mr. Paul Chalfin and two crayon heads.

A mussy portrait, much overloaded with paint, of a mandolinist in a tall hat, with a quite effective face, is by Antonio Mancini. Blendon Campbell has pictured cleverly his daughter Alice. Striking, if rather heavy in impasto, is Mary Foote's "Miss Mary Hoyt Wiborg."

The sculptures make fine decorative effect in the rooms and include several works of note. Quite out of the ordinary is James E. Fraser's poetic woman's "Mask" in marble and admirable also is his head of "Sonny." Eugene F. Shonnard has a charming "Head of Baby," and Mario Korbell sends his striking plaster of Dr. Genthe.

Jo. Davidson is represented by a spirited little plaster statuette of Mrs. Whitney and a strong head of Mr. Ralph Pulitzer. Admirably modeled is S. C. Pietro's laughing portrait of Miss Mary Field. Others represented are Paul Troubetskoy, Edmund T. Quinn, Herbert Adams, D. C. French, Frances Grimes and Victor Salvatore, who shows a capital bronze bust of baby "Ruth."

Madonnas at the Ehrich Galleries.

The present exhibition at the Ehrich Galleries, 707 Fifth Ave., at 55th St., which opens today, is of "Paintings of the Madonna." As the Ehrich Galleries suggest in their foreword to the catalog this is an unusually fitting time for an exhibition of this nature. It is composed of paintings by artists of the Early Dutch, German, Flemish and Italian Schools, and names such as Raffaclino del Garbo, Lucas Cranach, Henri Met de Bles. The Master of the Death of the Virgin and Lancelot Blondeel appear on the list. A detailed review of the exhibition will appear next week.

French Handiwork Display.

In aid of the destitute in France, an exhibition arranged by Mme. de Montagnac of handiwork made by the widows and orphan girls of officers and soldiers of the French army is now open at the Jacques Seligmann Galleries, 705 Fifth Avenue, to continue until Christmas.

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Women Painters and Sculptors Show.

The annual exhibition of small pictures and sculptures by the Association of Women Painters and Sculptors is on, to Dec. 24, at the Arlington Galleries, 274 Madison Ave. There are 199 small pictures, 14 miniatures and 21 sculptures. The prices ranging from \$10 to \$250, are suitable for the coming Christmas season.

The chief interest naturally centers around the works which won the prizes of \$50 each for painting and sculpture. Felice Waldo Howell, who is only 19, won the first with a capital little gouache, "Waiting for the Preparedness Parade, Washington, D. C.," while the second went to Lindsey Morris Sterling for her delightful little bronze group of two nude children, called "Afraid." A second example of Miss Howell brightly pictures a "Flower Market."

Mary Langtry as usual makes a very complete decorative effect with "Spring, Prospect Park," and Edith Magonigle delicately pictures "Roast Pig." Clever is Rhoda Holmes Nicholls' "The Piazza," and effective is Marion M. Chase's "October Morning." In the true artistic view, with a suggestion of Fortuny is Mary H. Peixotto's "A Shrine, Avila, Spain." Martha Walter has bright beach scenes among which figures "A Windy Day at the Shore." Broadly handled shadows are found in Katherine Patton's "Spring Morning, Long Island." Dorothea Schwarcz has a well-handled figure in "The Red Chair," and Ruth Anderson pictures with artistic flair two dancers. Alice Beard has a comical fancy of a boy and rabbits in "Mid-summer."

Theresa Bernstein sends a vigorous "Beach Group" and Louise U. Brumbach a landscape with "An October Sky." Matilda Brown pictures with good effect, the "Shadows" on an old house. An attractive, well-composed genre is Mary N. MacCord's "The New Novel." Alice Preble Tucker shows a good shore study in "A Misty Morning." Clara T. McChesney has treated "The Pergola" with distinction. A hillside with houses "Beyond the Dunes" is well presented by M. Bradish Titcomb. Capital are Hilda Belcher's "Aunt Harriet's China," and Alice Cushman's "The Willow Road."

Notable among the sculptures are Harriet W. Frishmuth's "A Leaf," Lucy C. Richards' "Spring," Alice M. Wrights "Nareda," Olga P. Muller's "Charles," and Annetta J. St. Gaudens' medallions "Sidney Francis" and "Susanna," and her "Mother Blessed."

Among others represented in the display are C. C. Mase, E. Varian Cockroft, Margaret W. Huntington, Jane Peterson, Mary H. Tannahill, Lesley Jackson, Helen Loomis, Clara D. Davidson, Helen H. McCarthy, E. Lampert Cooper, Elizabeth H. Howland, Jeanie G. Mottet, Adelaide Deming, Anna R. Brewster, Anna B. Parker, Gladys Wiles, Sarah E. Whitman, Elizabeth S. Theobald, Marie Apel, Edith B. Parsons and Grace M. Johnson.

The Bonaventure Galleries, 601 Fifth Ave., have issued a little booklet for the holidays, which includes mention of Mss. and books of hours, autographs of celebrities, with their portraits, original miniatures, antique fans, chatelaines, secretaires, and other objects appropriate for gifts.

THE art of the Chinese master Craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnabar lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.

EDWARD I. FARMER
 CHINESE ARTS AND DECORATIONS
 5 West Fifty-Sixth Street, N. Y.

Spanish Pictures at Wanamaker's.

In the art section at the Wanamaker Store (4th floor, Old Building), the Spanish artist, Eliseo Meifren, has 90 oils of unusual beauty on view to Dec. 17.

Such a picture as "Will He Return?" is moving in its simplicity and recalls Pierre Loti's "Pêcheur d'Islande," albeit in a southern setting. The artist's impressions of the coasts of Spain, the Canary Islands and Southern France, are full of the glowing, brilliant sunshine of those places. In wilder scenes, tempests and marines, or those of rugged coast lines, and dark rocks, the painter shows much strength.

"Silence" (Port Lligat), is a harmony in greys and blues, in which the stillness of night is felt. The "Cadaques" views are among the best of his larger pictures, "Cala Culip" being, perhaps, the gem of the exhibition.

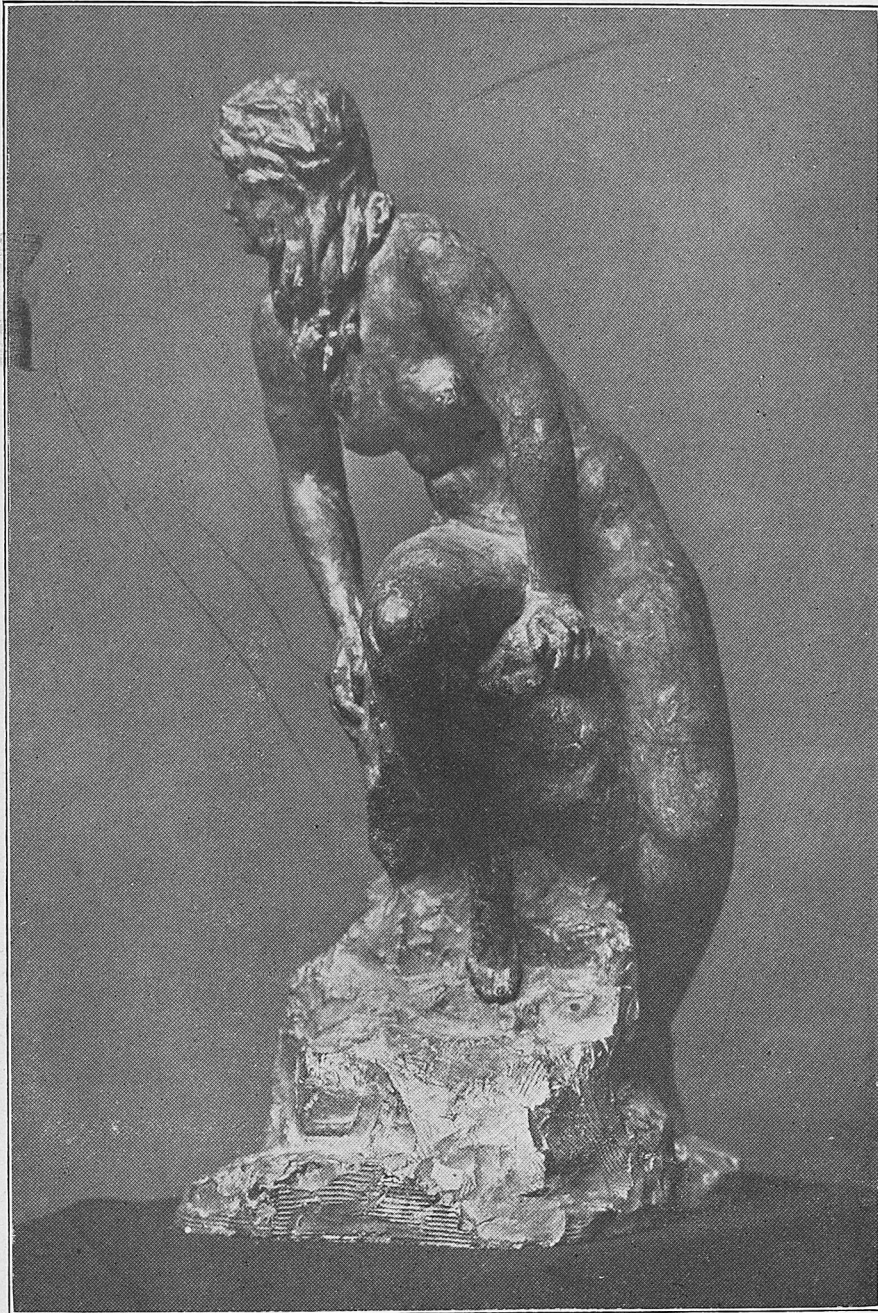
The artist also excels as a painter of gardens, flowers, patios, and one of the most notable examples, is the view of the Cloister of San Geronimo, entitled, "Joy." Other views of the same cloister are equally

Chinese Wall Paintings.

An exhibition of 14 wall paintings and embroideries, or "Su-Chen," to use the Chinese term, has been arranged by Mr. C. T. Loo at the Lai-Yuan Galleries, 557 Fifth Ave. As they are y the most famous artists of various dynasties it is needless to say they are both interesting and instructive.

Chao-Yung, of the Yuan dynasty, is represented by "A Rocky Mound and a Golden Pheasant," while Yen Wên-Kwei of the Sung period, shows "Mountain Dwellers in a Storm." "The Black Warrior Tortoise," is pictured by the Sung artist, Chang Yiu-Cheh. By Chao Yün-Tze of the Sung dynasty, there is a "Portrait of Le-Pieh-Kwai." Of the five dynasties is Hwang Ts'üen's "Doves Bathing in a Golden Basin," while Hsü Tao-ning's "Mountain Dwellers after a Snow-storm," is a Sung example.

A portrait of Man Ts'ien is embroidered by the Sung master, Lin An "Fee." Chuh-Keh-reo (Sung) presents in the same way, "Birds and Flowers of the Seasons."



LA BAIGNEUSE

Sara Greene

In the Coming Contemporary Group Exhibition at the Montross Gallery.

charming, all light, color, luxuriance of flowers and shrubs, with the calmness of the cloister suggested in the background.

Two small but exquisite views of Venice must not be overlooked.

The poetic temperament of the artist is fully revealed in a view of his own garden (at the back of his house in Madrid), and which is well named "Poetry." "Moonlight," is one of his most important works. "Casa Sisi," a picturesque hostelry in the outskirts of Barcelona, has won for the artist gold medals and grand prizes at Madrid, Paris, Barcelona, Buenos Aires, etc. This delightful little resort is much frequented by artists who dubbed it "la Casa Sisi," on account of "mine host" invariably replying, "Si, Si," to all inquiries as to the state of his larder.

The Cadaques series of views is admirable. It was Mr. Meifren who "discovered" this village with its rugged coast line on the Gulf of Lyons, which he has portrayed in all varying moods, and which, since his discovery, has become the Mecca of other artists. Mallorca, where the painter has a winter home, has furnished the theme for some of his most delicate and poetic work.

Miss Watson's Pastorals.

Adele Watson, who has a poetic tendency and some grace of composition, is displaying, at the Folsom Galleries, 396 Fifth Ave., to Dec. 16, a set of 16 California Decorative Landscapes, 5 Eastern Subjects and a group of drawings. Her technique is hardly on a par with her powers of conception and the California subjects are somewhat monotonous with their groups of nude women posturing and dancing, with their arms extended generally upwards. The subjects in this part of the continent are more satisfactory and include "Snow Children," and "The Bending Vault of Stars." The nude figure drawings are attractive.

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Demuth and Fisk at Daniels.

A joint show on to Dec. 13, at the Daniel Gallery, 2 West 47 St., is made by those two artistic personalities, Charles Demuth and Edward Fisk. The first is an exquisite colorist, who picks his subjects apart in many cases and then puts them together again to suit his fancy. He is at his happiest in his flowers and his vaudeville drawings, which are full of character and charm. His beach scenes are clever suggestions and his "Landscape," "Tree Forms," and "The Aquarium" clever analytical experiments.

The 14 landscapes of Mr. Fisk are handled with scene-painter-like breadth, and produce an impression of artistic actuality notably in the distances. The atmospheric effects are good and the color true though rather overstrong. Notable examples are "Blue Mountains," "Lake Garnet," "The Mountain Farm," "Afternoon Light," "Still Life," "The Farm" and "Pine Trees, Lake Garnet," the last a somewhat unusual and very effective composition.

Persian Miniatures and Ancient Glass.

The taste, skill, beauty and restraint, of Persian art at its best, are shown to the full, in the display of miniature paintings, now on to Dec. 30, at the galleries of Emile Tabbagh, 707 Fifth Ave. With these are displayed a beautiful little collection of small objects in Greek, Roman, Phoenician, Mosiac and Arabian glass. The catalog has an interesting introduction, treating of Persian art, signed by Mr. Tabbagh. The 50 examples of Persian miniature painting shown are of the Mongol, Timurid, Savid and Hindo-Persian Schools.

Among the more interesting and valuable examples are: the "Collection of Birds," attributed to Behzad; Riza Abbasi's "Iman on a Donkey," "Old Man on a Thin Horse," signed by Mohammad-El-Khajin; "Legends of Leila in the Desert," attributed to Seyyed Ahmed; Shah Mahmoud's "Offerings to a King"; a "Dancing Scene," said to be probably by Mirak; Nizami's "Shah Ismail With One of His Wives," and a "Battle Scene," a "Dancing Scene," school of Jahangi, and the XVII century "Portrait of Shayista Khan," "A Love Scene in a Garden," and "A Princess' Prayer."

Notable among the glass and mosaic objects are a plate of the I century B. C.; an Arabian goblet enameled of the IX century A. D., a I century Sidonian white bowl and a IV century B. C. terra cotta Graeco-Roman plate.

Mr. Ralph Bevin Smith is the successor of Mr. Peyton Boswell as art news reporter for the N. Y. Herald.

CHINESE ANTIQUES

EXHIBITION OF
Early Chinese Paintings and Embroideries

LAI-YUAN & Co.
 C. T. LOO

557 Fifth Avenue, New York
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 SHANGHAI PEKIN

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sary expense. It is guaranteed that any
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gard to personal or commercial motives.

ART AND BOOK SALES.
NOTICE TO BOOK AND ART
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tives at all art and literary auctions of
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The Art News has at its office cata-
logs of all important art and literary
sales with prices and buyers' names
marked, and can furnish these marked
catalogs for a moderate price. Cata-
logs of coming sales will be sent in ad-
vance, if money for postage charges is
enclosed with order in advance.

SOME "NERVOUS ARTISTS."
"If you meet any particularly nervous art-
ists about town and wish to fathom the
cause, you will come reasonably near to it
by inquiring if they are represented in the
William T. Evans collection of paintings.
The reason is that since the failure of Mills
& Gibb, the lawyers for the receivers have
been inquiring into the legal feasibility of
recovering the purchase price of Mr. Evans's
pictures on the grounds that Mr. Evans in-
variably paid for them by Mills' and Gibb's
cheque, per himself, as treasurer, and as
the books of the company show no asset in
return, etc., etc.—you know how legal lore
is apt to confuse the uninitiated. In many
cases, unfortunately, even all the laws of
the land could not produce the dollars which
have gone forever, but still there are many
artists financially well to do, and, of course,
these are the ones that make up the nervous
aggregation."—The Saunterer in Town
Topics.

OBITUARY.

H. A. Fisher.

Hugh Antoine Fisher, landscape painter
and father of the illustrator Harrison Fisher,
died last month at Alameda, Cal.

ENGLAND'S OLD MASTERS.

The move, under the leadership of
Lord d'Abernon, who purposes intro-
ducing a bill at a near Parliament ses-
sion, to legally stop the exportation of
any further works by Old Masters,
from Great Britain, will, if the bill
should pass, seriously affect the Ameri-
can picture market.

The British Isles, and especially
England, are still a storehouse, despite
the steady and increasing flow of early
art works of late years, notably to
America, and the damming of this out-
flow would mean a serious blow to the
art trade, and especially the picture
trade in this country.

But happily the danger, we are in-
formed by well posted authorities, is
not imminent nor great. The art lovers,
collectors and owners of the British
Isles, are not at present disposed, with
the clouds that lower over their coun-
try's future, even if they are not yet
forced to sell their art treasures, not
taxed at present as their cash proceeds
would be, to favor any move to tie up
these treasures when with lower taxes
after the war they may be forced to
dispose of them for perhaps pressing
necessities.

English necessity is paradoxically, as
far as the trade in Old Masters is con-
cerned. America's opportunity, and we
look for news every day of further sales
to American collectors of noted Old
Masters from British collections and
houses.

BOSTON.

The Boston Art Club seems to have
started on a new career of usefulness (to
its artist members, at least) and group ex-
hibitions, or "one-man shows," following
one another at intervals of two weeks, are
now the order of the day. If the Art Club
continues this new and exemplary practice,
of holding fortnightly shows of good calibre,
it will become an active rival of the "Guild
of Boston Artists." J. A. S. Monks' ex-
hibition seems to be one of the early fore-
runners of the series, and an interesting
showing it makes. For years Mr. Monks
(something of a contemporary of the late
Mr. Enneking), has devoted his art to the
problem of sheep in landscape. Many fine
specimens of his work may be seen in the
current display.

At the Copley Gallery the work both of
C. W. Hudson and Charles A. Aiken, to
which brief reference was made last week, is
attracting much attention and deserves more
than a passing word of praise. While Mr.
Hudson elaborates the variety of American
trees, Mr. Aiken (the painter, by the way,
of the classic mural decorations that beau-
tify Steinert Hall, Boylston Street) deals
tellingly with the American physiognomy.
Both of these artists are good painters as
well as draughtsmen. So the two exhibi-
tions make a creditable showing—honestly
good work—without any exotic "thrills."

At another local gallery, Eben Comins
exploits the full beauty of East Gloucester
to the best advantage. One notes particu-
larly a gorgeous representation of phlox, as
well as a group of gay little figures on a
sunny beach, looking like jolly dots of color
under a hot sun. Brilliance of color is
certainly one of Mr. Comins' strong points,
as well as variety of subject matter.

At the same gallery Harley Perkins, a
young painter who is becoming truly mod-
ern (strange to say, youth and modernity
do not always go together!) shows a broadly
brushed in portrait of a lady and a parrot
in a dim room—all very clever and inter-
esting. Youth has elan, if not subtlety.

Public opinion is mightily pleased over
the foresight and enterprise of the Museum
in stepping forward so promptly and pur-
chasing "My Uncle Daniel and His Family,"
one of the best, if not the best, of the
Zuloaga canvases. One takes it as another
precious sign that the Museum is actually
beginning to "see" modern art.

Fenway Court (Mrs. John L. Gardner's
museum) has again been opened to the
public that cares to pay one dollar a head
to view its sumptuous art treasures.

John Doe.

CORRESPONDENCE

From Prof. Volpi.

Editor AMERICAN ART NEWS:
Dear Sir:

It gives me great pleasure to thank you
very heartily for the Editorial in today's edi-
tion of the AMERICAN ART NEWS.

Since last winter when I had the good for-
tune of meeting you, I had complete con-
fidence in your sincerity and honesty; today
my opinion has been confirmed.

I want you to express through your valu-
able art journal, my feeling of gratitude to
the American public. The result of my sale
is due entirely to the co-operation of the in-
telligent American collectors who from the
Davanzati collection, acquired pieces which
were my pride and cannot be found again.

Very sincerely yours,

Professor Elia Volpi.

New York, Dec. 2, 1916.

Mr. Oberteuffer's Complaint Answered.
Editor AMERICAN ART NEWS,

Dear Sir:

Mr. George Oberteuffer has gone out of
his way to deny in your columns something
as coming from me which I had never writ-
ten about him. It was not stated in my
correspondence that any picture of his was
rejected by the San Francisco Exposition
jury. The impression was conveyed that
their attitude towards him, or the attitude
of certain of them towards him, was such
that it practically excluded him from the
exhibition, and this is exactly the impres-
sion which Mr. G. Oberteuffer in his con-
versation has himself imparted. I might go
further and state certain specific things that
he has charged, but it is unnecessary.

Briggs Davenport.

Paris, Nov. 29, 1916.

PHILADELPHIA.

The first Charles M. Lea prize of \$300
was awarded to Charles Grafty for the best
drawings of the human figure in black and
white shown in the 14th Annual Watercolor
Exhibition at the Pa. Academy. The second
prize of \$150 went to Philip L. Hale. Both
prize winners are members of the Acad-
emy's staff of instructors.

The Charles W. Beck, Jr., prize of \$100
awarded the best work that has been re-
produced in color, went to Miss Blanche
Greer and the Phila. watercolor prize for
the strongest group of watercolors in the
exhibition, with a money award of \$200 to
Dodge MacKnight.

Additional sales since those last reported
by Mrs. L. M. Davis include "A Sunlit
Stream," Walter Palmer; "Cinderella" and
"The Troubadours," Mildred Anderson
Post; "Swamp Cedars," Margaret Patter-
son, all water colors; "Lopokova and Nijin-
ski in Sylphides," dry point etching by Troy
Kinney; "The Scarf Dance," etching by
Childe Hassam; "Seashore at Waterford,"
Henry C. White; "Interior," Helen Sharples
Butler, both pastels; two wood block prints
by Arthur W. Dow; "Old Town" and
"Above the Old Bridge," woodcut printed
in color; "Pavlowa Dancing" by Florence
Wyman Ivins and a case of two miniatures
by E. A. M. Knowles.

The Art Club opened yesterday its an-
nual exhibition of oils by artist members
of the club, to continue to Dec. 31. This
exhibition will be followed by another, now
being organized by Mr. George Biddle, hav-
ing for its object, the sale of pictures and
drawings for the relief of French artists
and their families impoverished by the war.

Dr. Thomas H. Fenton was nominated for
the office of President of the Art Club Dec.
2. Messrs. Wm. H. Coates, G. W. Elkins,
George Gibbs and L. W. Miller were nomi-
nated as Vice-Presidents. Mr. William de
Krafft as Treasurer and Mr. Samuel W.
Cooper as Secretary. The election will be
held Jan. 13, 1917.

One of the unique features of the art estab-
lishment of the Rosenbach Co., recently re-
modeled is an old Italian Roof Garder
beautifully laid out in walks, flower beds and
shrubbery and decorated with marble statu-
ary, vases, jardinières, fountains and carved
garden seats tastefully arranged under vine-
draped trellises and tonelles such as are
considered necessary adjuncts to every coun-
try or suburban house of any import-
ance.

Examples of Florentine and Venetian ap-
plied art are attractively displayed in the
Medici Salons and English period furniture
in the Georgian Room. A complete collec-
tion of color prints, including the work of
W. Arlent Edwards is on view in the Print
Gallery.

At the sale of the Derhachadoor collection
held recently at the Phila. Art Galleries an
Imperial Persian Mosque rug 18.9x12 fetched
\$6,200. A syndicate of Chicago collectors
bought \$30,000 worth and N. Y. collectors
\$37,000 worth of rugs.

Eugene Castello.

CHICAGO.

The Arts Club is taking a distinctive place
in the promotion of art in this city. Just
now, installed in its galleries are oils by
Robert Henri, George W. Bellows and
John Sloan. The Henri collection is re-
splendent in the gorgeous colorings this
artist employs. The Bellows canvases are
bold and sincere. "Shipyard Society," "Wet
Night," and "The Skeleton," (a dismantled
ship), make strong appeal. Sloan's paint-
ings are rugged—here and there, there's a
defiance in drawing and in the application
of colors. There are little drifts into the
radical, enough to suggest a restless inde-
pendence in art that hasn't settled to an
individual technique.

Mr. and Mrs. Carl N. Werntz of the
Academy of Fine Arts, are in Japan. Louis
Grell and Wilhelm Bernherd have been
added to the Academy's faculty. Mr. Bern-
herd is a Viennese and famous in his own
country for architectural designs—also, he
has had honors in Dresden. He is giving
classes at the Academy, the benefit of his
knowledge in interior decoration, theatrical
designing, costume designing, and other vo-
cational arts. Mr. Grell is an American, re-
turned from a ten years' residence in
Munich. Mr. Werntz engaged him as in-
structor in decorative painting, to show how
to make color a force in commercial illus-
trations and in advertising drawings.

Sketches in colors and in pencil, by East
Indian artists, are on exhibition at the Art
Institute. This important display was or-
ganized by the poet, Rabindranath Tagore.
There are portraits, pictures of birds at
rest and on the wing and landscapes, all
characteristic of Oriental interpretations
and colorings.

In Dealers' Galleries.

Portraits by Charles Sneed Williams are
on exhibition at a local gallery. At an-
other Joseph P. Birren, Ellen A. Holmes,
Eugenia F. Glamon, David Hunter, and Ma-
tilda Vanderpoel show oils. Birren has an
array of landscapes painted at Provincet-
own last summer. Miss Vanderpoel's
paintings are scenes on the Atlantic coast.
At still another local gallery there are por-
traits by Louis Betts, Ruskin pottery, and
paintings by American artists. There is a
collection of old masterpieces by European
and American artists at Reinhardt's.

Earl Reed's etchings are shown at the
Marshall Field galleries. Reed is a singing
poet in his etchings. Prominent in this col-
lection are "Moon on the Marsh," "A Vision
of Gallilee," "Ship of Dreams" and etchings
of the dunes, Lake Michigan. Reed has im-
mortalized the dunes in "Voices of the
Dunes," "Troopers of the Sky," "Wind
Swept Dunes" and other etchings.

There is a collection of landscapes by
Alfred Janssen at the Thurber Art Studios.
Young's new galleries are especially pleas-
ing in the tones of backgrounds and in the
lighting system. Mr. Young has a number
of rare works by American artists and he
is featuring them.

The Ryerson Library, Art Institute, has
acquired 135 volumes of old Japanese illus-
trated volumes. Many of the pictures are
old wood-block prints. All schools of Japan
art are represented. Fourteen of the vol-
umes have sketches known as the Manga
by Hokusai.

Magda Heuermann's miniatures, and a
number of flower pieces, and others featur-
ing Japanese dolls, are on show at the Mil-
waukee Art Institute.

Paintings by Louis Kronberg, C. F.
Brown, Olaf Brauner, E. B. Butler, Nancy
M. Ferguson, Henry McGinnis, Walter Mac-
Ewen, and three by Pauline Palmer, have
been sold from the annual exhibition at the
Institute.

New Art Gallery Opens.

The new and handsome galleries of Mr.
J. W. Young at Jackson and Wabash Aves.,
are to open with an exhibition of 36 se-
lected pictures loaned by prominent col-
lectors, by modern American painters, next
week.

The display will include four examples
of George Inness, loaned respectively by
Messrs. Todd W. Lewis and Carl Schultze
and Mmes. H. L. Judd and Nathaniel
French, five of Winslow Homer, loaned re-
spectively by Mrs. W. B. Thayer (2), Mr.
C. N. Dilworth and Dr. C. B. Guinn (2),
two of Wyant loaned by Mr. A. L. Warner
and Dr. Guinn, four of Blakelock, loaned by
Messrs. John R. Thompson, T. W. Lewis
and George C. Nixon, two of A. P. Ryder,
loaned by Mrs. H. L. Judd and Mr. Young,
six of Ranger loaned by Mrs. W. H. Mar-
shall, Messrs. C. F. Wiehe, A. H. Pearsall
and Drs. B. F. Roos and Guinn, two of R.
M. Shurtleff loaned by Mrs. Shurtleff and ex-
amples each of C. H. Davis, Martha Walter,
William Keith, William Hart, Thomas
Doughty, J. E. Bundy and Emil Carlsen.

A finely printed and handsomely illus-
trated catalog of this unusually choice ex-
hibit, with an appreciative foreword by Mr.
Young can be had on application.

H. Effa Webster.

LONDON LETTER.

London, Nov. 29, 1916.

Lord d'Abernon, as you have probably learned by cable ere this, has at last presented to the House of Lords the long-threatened Bill for amending the National Gallery Acts so as to preserve old masters owned in Great Britain for the nation, and prevent their sale out of the country. The Bill will assist the trustees to provide funds for this purpose by masters who in course of time have come to be over-represented in the national collections, and so substitute the sale of pictures of which we have little need for that of pictures which are either badly represented in our galleries or not represented at all. The Bill also seeks to establish by the loan and exchange of art works a closer artistic intercourse with provincial and colonial museums, as well as with those of Allied countries, the existing powers of our national galleries being totally inadequate to present-day demands for extending the connection with kindred art institutions at home and abroad. The Bill, as it stands, appears to be framed in an exceedingly wise and judicious manner, but how its clauses will be carried out, if actually brought into force, is quite another matter, for it opens up vistas of possible abuses of no slight character. If passed the Bill will no doubt be followed with others dealing with art works other than pictures, a measure which daily becomes more and more imperative. I have just heard that a panel of Gothic tapestry, reputed to be the most important in private possession over here, has recently been sold by its private owner, through a firm of art dealers, to an American buyer. The price given ran well into five figures. I need scarcely say that the dealers take a most gloomy view of the results, as far as they themselves are concerned, should the Bill pass, for the American deals form the most important part of their income in the majority of cases, and any restrictions placed on American business would prove a matter of the greatest seriousness.

A Picture Suit.

A case of particular interest to dealers has lately been brought before the Sheriff's Court by Mr. Narramore, antique dealer, who sued a certain Mr. Whitworth for the return of a Gainsborough Dupont portrait. This picture was handed over to the defendant as long ago as December, 1914, on the understanding that he knew of a buyer for it, the arrangement being that should the sale not be concluded within three days, the picture was to be returned. The price was fixed at £75, although Mr. Narramore stated that he might easily obtain £125, if he cared to wait for a suitable buyer. The canvas was not returned and the jury decided that unless it was delivered within one day, the plaintiff must hand over £75 to Mr. Narramore. The case is a typical one of its kind.

The Baker sale at Christie's exceeded all expectation as regards prices, a number of new collectors having appeared on the scene and given a distinct impetus to bidding. A Birket Foster drawing, "Returning from Shopping," for which Mr. Baker paid 31 gns. in 1880, went for as much as 150 gns., while the T. B. Hardys fetched similarly high figures. Indeed it was computed that on the whole the drawings fetched quite double the amount at which they would have been valued before the war.

Sir Hugh Lane's Will in Court

Shortly before Sir Hugh Lane made his fatal voyage in the Lusitania, he framed a codicil to his will in which he revoked his bequest to the National Gallery of his collection of French pictures, and directed that these should be handed over to the Dublin Municipal Gallery. This codicil was, however, never signed, so that in law the pictures still belong to the National Gallery "as a foundation of a collection of modern Continental Art in London." The Dublin Corporation have, however, lodged a formal request for the restoration of the group to Dublin, and we are now awaiting the result of their application with considerable interest. If the pictures are not handed over, the matter will, of course, be brought before the courts, but it is unlikely that this will prove necessary, since it is clear that Sir Hugh really intended the pictures to go to Ireland in spite of her error in years gone by, in failing to accede to his stipulations as to a site for the gallery buildings. The pictures, it is understood, were purchased in the first instance, as a gift to Dublin.

L. G-S.

Sale of Ancient Art.

Those who are interested in the art of the ancients will find on exhibition at the Anderson Galleries many rare and unusual objects, including iridescent glass, necklaces of Egyptian beads, Roman and Egyptian bronzes, Babylonian tablets, Persian potteries, Etruscan vases, Egyptian scarabs, and a selection of Turkish and Chinese rugs. The collection is consigned by Azeez Khayat of New York, and will be sold Monday and Tuesday afts., Dec. 18-19.

ART AND BOOK SALES

Halsey French Engravings Sale.

Mr. Frederic R. Halsey began the collection of XVIII century French engravings more than thirty years ago. He bought principally in Paris, where great collections were dispersed, and it is for these reasons that his collection contains so many prints not to be found elsewhere in America. More than 900 of these are now on exhibition at the Anderson Galleries and will be sold there in five evening sessions, beginning Monday next, Dec. 11. The American portraits and views, forming Part I of the Halsey collection, and the Sporting Prints, forming Part II, have already been sold, the former division for \$54,157.50 and the latter for \$39,371. The French engravings comprise the third division.

The fourth, which will embrace the English stipple engravings, will be sold in five evening sessions beginning Jan. 8, 1917, the fifth, embracing the English mezzotints, will be sold in February, and at least six other sales will be necessary to complete the dispersal of this collection, which is the largest and finest in the United States, including in all more than 10,000 choice prints.

Among the many examples of the work of Bonnet in the collection of French engravings now to be sold, are a marvelous suite of the four prints after Huet and Baudouin—"Le Déjeuner," "Le Gouater," "Le Diner," and "Le Souper;" the beautiful pair, not less celebrated, "L'Amant Ecoute" and "L'Eventail Cassé," and the charming head of Flora. Baudouin the master of the "Estampe Galante," is represented by many rare impressions of engravings of his work, of which the most celebrated is "La Couchée de la Mariée." This print is an intermediate state between the second and third, and is a very fine impression of one of the most beautiful of all engravings, with which are associated three of the great artists of the period, for this plate, after a gouache by Baudouin, was etched by Moreau and then finished with the graver by Simonet.

Of the colored engravings by Debucourt, Mr. Halsey had a collection unsurpassed in the world, except by that of M. Maurice Fenaille of France. The great masters, Fragonard, Freudeberg, Eisen and Huet, are represented by their best pieces, but even these are surpassed by the marvelous examples of the work of Janinet. Never before have such choice examples of his work been exhibited in America.

"La Toilette de Vénus" and "L'Indiscretion," both in the second state, are shown in the most beautiful impressions in existence, and two dainty prints after Fragonard—"L'Amour" and "La Folie"—are among the most highly prized of all color prints. The engravings of the works of Lavreince, the master of frivolities, also justly celebrated, form a large part of the collection.

Sale of Authors' Inscribed Books.

Many years ago, James Carleton Young of Minneapolis, decided to make a collection of first editions of the most famous books by nineteenth century authors. Having secured thousands of volumes he requested the authors to inscribe them, and most of them complied with his request. In a few instances only the name of the author was written, but in most cases sentiments were given, quotations, bibliographical notes, or short autobiographies. In this way the Young collection became unique among the libraries of the world. It finally became a burden to him and he sent the books to the Anderson Galleries for sale. The first part of the collection, sold in November, embraced more than a thousand volumes. The second part, embracing more than 1,200, will be sold in four afternoon sessions beginning on Monday next. Three other important divisions will be sold in February, March and April next. Among the hundreds of distinguished authors represented in the present sale are Aldrich, Barrie, Bourget, Burroughs, Clemens, Coppée, Daudet, Dumas, Fiske, France, Edmond and Jules de Goncourt, Halévy, Hardy, Henley, Howells, Hugo, James, Kipling, Maeterlinck, Maupassant, Musset, Nordau, Roosevelt, Rostand, Stockton, Carmen Sylva, Uzanne, Verlaine and Zola.

Sale of Silver and Laces.

A number of fine specimens of the work of the silversmiths of the Georgian period are on exhibition at the Anderson Galleries, and with these will be sold on Saturday aft. next, a small collection of beautiful laces, a few bags of silk and velvet in gold mountings and jades and bracelets representing early periods of Chinese art.

On Thursday evening Mr. Fitz Roy Carrington, Curator of Prints at the Boston Museum, delivered at the Grolier Club, 29 E. 32 St., an illustrated address on "German Engraving from the Beginnings to Albrecht Durer."

J. F. Sutton Collection of Monets to be Sold.

It is announced that the widow of the late James F. Sutton, one of the organizers and long senior member of the American Art Association, has decided to sell at auction his collection of the paintings of Claude Monet.

The Sutton collection which has 24 examples by Monet, includes also two works by Verestchagin, and a portrait by Miervelt and will be sold at the Plaza Hotel in January.

Among the Monets in the collection are "Shores of the Mediterranean," 1884; "Rouen Cathedral," one of the series painted in 1894; "Floating Ice," "On the River," 1875; "Etretat," 1885; "Haystacks at Sunset," 1891; "Poppy Beds," 1900, "Golfe d'Antibes," 1888; "Autumn," 1884; "Winter at Vetheuil," "Village de Roche," "Blond Creuil," "Clover Field with Poppies," 1887; "A Marine," 1886; "Fog," "An Arm of the Seine," 1897; "Sur La Falaise," 1881; "In 1878; "Pond Lillies," 1893; "The Seine near Bennecourt," "Snow and Ice and Haystacks," 1884. The paintings by Verestchagin are "The Window of Selim-Shisti's Monument," and "The Prophecy."

Ernest March Chinese Art.

At the American Art Galleries will be sold on the afts. of Thursday, Friday and Saturday, the collection of the art of Ancient China, formed by Ernest March, of Haselmere, Surrey, England. It includes ancient pottery, jades and agates, cloisonné enamels, snuff bottles, carved rhinoceros horn and bronzes and was recently loaned for exhibition to the Public Museum and Art Gallery at Kingston-on-Thames.

Osborne Book, Mss. and Autograph Sale.

The rare books, Mss., broadsides, and autographs of the late John Henry Osborne Auburn, N. Y., and other collections will be sold at the American Art Galleries, on Wednesday, Thursday and Friday afternoons and evenings. The collection contains many scarce historical items relating to American history; English colored plate books: first editions of Cruikshank and Dickens; Mss. by English and American authors; letters by celebrities, including Revolutionary generals and statesmen, and several "Signers;" early printed books and illuminated Mss., first editions and standard sets, and early American broadsides.

F. J. Williamson Sale.

At the first session, Monday, of the Frederick J. Williamson sale of china, pewter, copper, glass, etc., at the American Art Galleries, \$2,857 was realized. Mr. F. Baumeister gave \$72.50 for a pair of Lowestoft cups and saucers, with the N. Y. State arms, and an Oriental Lowestoft bowl and plate. Mr. David Belasco paid \$65, for a pair of hand made rugs, and Mr. Otto Bernet, agent, \$60 for a set of knives and forks and a corkscrew in green ivory. Mrs. R. A. Lindabury paid \$46 for a Lowestoft teapot with the arms of N. Y. State.

The second session Tuesday brought \$3,488.50. Mr. A. Rudert, agent, gave \$100 for a pair of red Bohemian glass vases and Mr. H. M. Rawlins, \$80 for a second pair. Mr. A. C. Hencken gave \$65 for a pair of glass candlesticks and Mr. David Belasco \$60 for a pair of blue glass vases.

At the third session, Wednesday, \$2,844 was realized, which brought the grand total that far to \$9,189.50. Mrs. J. W. Mettler paid \$62.50 for an unique old glass bottle with "Success to Railroads" blown on it. Mr. Belasco gave \$50 for a black and brown Staffordshire pitcher.

Judge J. F. Daly's Library Sold.

Two sessions, on Tuesday, of the sale at the Anderson Galleries, of the library of the late Judge Joseph F. Daly, brought a total of \$4,988.15. Mr. Gabriel Weis paid \$245 for Charlotte Brontë's copy of "The Remains of Henry Kirke White, with Life by Robert Southey," containing documents by the Brontës. Mr. R. G. Shaw gave \$180 for Brayley's "Historical and Descriptive Accounts of the Theatres of London." A set of Bulwer-Lytton brought \$92.50 and Mr. George D. Smith gave \$77 for "The Adventures of Telemachus."

The two sessions, on Wednesday, brought \$3,913.40 which made the grand total of the sale \$9,330.30. Ireland's "Records of the N. Y. Stage," extra illustrated, was bought by Mr. Smith for \$445. At the Augustin Daly sale, the same 10 volumes brought \$1,100, but since then over 400 letters and playbills have been taken out. Mr. L. E. Harper paid \$200 for a first edition of Milton. A complete set of Punch, from 1841 to July, 1916, brought \$160.

An advisory board has been formed to carry out the intentions of Robert M. Bruce of Greenwich, Conn., who willed \$50,000 for the establishment of a Historical, Art and Natural History Museum in that town.

PARIS LETTER.

Paris, Nov. 29, 1916.

Virtually all Paris has been flocking these last weeks to the exhibition of the Amis des Artistes at the Galeries Georges Petit. The association was founded last year by Maurice Chabas, the painter, with the co-operation of Madame Simone, the actress, widow of Casimir-Perrier, who has been killed in the war; Mrs. Frank J. Gould, Mrs. Storms and Mrs. Gans, the last three conspicuous in the American colony, and Mr. Bernard J. Shoninger, former president of the American Chamber of Commerce in Paris. To M. Chabas is due also the founding of the Triennial Salon.

The present exhibition is restricted entirely to artists of established fame. There was no jury of admission, since all sent their works on invitation. Among the principal exhibits are those of Roll, president of the Junior Salon of the Champs-Élysées; Bonnard, Maurice Chabas, Besnard, head of the French academy at Rome; Le Sidanier, Henri Martin, Dauchez, René Ménard, Jacques Blanche, Lebourg, Bonnat, Ernest Laurent, Auguste Matisse, Le Mordant, who has been blinded while serving at the front; and Manzana Pissarro.

A characteristic of nearly all the pictures is their joyousness of tone. In a time like the present, this can only be a reflection of the optimism of the nation, even in the midst of its greatest trial. Among the fifty exhibitors, there are not more than two or three who have not sought to transfer the smile of the summer sun to their canvases. Roll, whose temperament will not brook the sombre aspects of life; Lebasque, a landscapist for whom there is always gaiety in both earth and sky; Henri Martin, who shows us village scenes, inundated with the broadest and most limpid of light; Lebourg, always warm in his coloring; Dauchez, mild in color and with still atmospheric effects; Madame Grix, seeking ever the ardent impression in her conceptions of nature; Besnard, with his high notes of color and a rich quality borrowed from his observations of three years ago in India—these give the pervading visual tone of the exhibition.

The Paris public finds here something that it needs as an offset to the intimate sense of tragedy filling all hearts. Yet a few of the pictures, like those of Forain, have war-scenes as their subjects. In most, however, the suggestion of hope and of confidence is finely dominant. The figure-pictures of Maurice Chabas have a noble poetic inspiration, reminiscent of Greek art. The same elevation of style and the same profound perception are found in the landscapes of Ménard. Rodin has contributed four statues. Among other sculptors who are represented are Villeneuve and Dampt.

The exhibition is even a greater event than appeared at first sight. Maurice Chabas deserves praise for his success in getting together so many representative pictures. I do not mean to imply that they give by any means a complete idea of the accepted French art of the day, but they do reflect fully powerful currents of artistic effort which, after years of test, still maintain a certain degree of dominant force. Paris is in the academic atmosphere. The majority of the pictures have a familiar look because the artists have not for most of their lives departed from the one style that they have found most easily remunerative. Such are those of Bonnat, who presents two portraits (one of himself); Dauchez, three landscapes, always with the same palid atmosphere, in spite of the supposedly different weather conditions, yet with other charming qualities, nevertheless; Mme. Grix, three misty landscapes, in all of which likewise the atmospheric tone is identical; Le Sidanier, with his eternally vibrant, opalescent hues, three pictures, none of them either better or worse than his past performances; Henri Martin, luminously decorative, but far from satisfying either from the standpoint of the real or of the ideal; Alfred Roll, a pastel to serve as a poster model for a relief work for the tuberculous wounded, in which the figures of a patient and a nurse have an almost automaton-like rigidity and awkwardness, and the blues of their drapery are wholly unlike anything of the sort that is seen in actual use; and Edouard Vuillard, a large genre canvas, unpleasantly composed and muddily ambiguous, and vapid in coloring.

Lacking any New Note.

But there are also shown some of the best figure-pictures that Albert Besnard has executed since his memorable visit to India, still revealing its radical influence on his conceptions of color, as well as on the kind of life which he chooses to depict. Maurice Eliot, besides a nude in oils, has two pastels.

A few American artists resident in Paris but who have been absent for several months, have returned; Parke Dougherty and Alexander Harrison from the United States; E. D. Connell, and Frank M. Armington and Mrs. Armington from the north coast of Brittany.

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Anderson Galleries, Madison Ave. at 40 St. Inscribed Books from the library of James Carleton Young.—French Engravings of the XVIII Century from the Collection of Frederic R. Halsey.—Collection of Old English Silver, Ivories and Laces.—Collection of Ancient Art from Azeez Khayat.

Arlington Galleries, 274 Madison Ave.—Women Painters and Sculptors Exhib'n of Small Pictures and Sculptures, to Dec. 24.

Brooklyn Museum.—First Exhibition of the Brooklyn Society of Etchers, to Dec. 31.—Oils by Ignacio Zuloaga, to Jan. 2.

Canessa Gallery, 1 W. 50 St.—Masterpieces in Sculpture, to Dec. 20.

City Club, 55 W. 44 St.—Figure oils by F. Luis Mora, to Dec. 20.

Cosmopolitan Club, 133 E. 40 St.—Paintings and Drawings by Lilian Westcott Hale, to Dec. 20.

Daniel Gallery, 2 W. 47 St.—Water Colors by Charles Demuth and Oils by Edward Fisk, to Dec. 13.

Dreicer & Co., 560 Fifth Ave.—Exhibition of Chinese Porcelains.

Durand Ruel, 12 E. 57 St.—Works by Claude Monet, to Dec. 23.

Durant Kilns, Show Rooms, 16 W. 56 St.—Autumn Exhib'n of Faience.

Ehrich Galleries, 707 Fifth Ave.—Paintings of the Madonna.

8 W. 8th St.—Exhibition of Portraits to Dec. 31.

Folsom Galleries, 396 Fifth Ave.—California Landscapes in Oil, by Adele Watson, to Dec. 16.

Goupil & Co., 58 W. 45 St.—Portraits and Dry Points by Virginia H. Wood, landscapes by Mrs. J. K. Summers and etchings by Marion Richardson, to Dec. 16.

Herter Galleries, 41 Madison Ave.—Ancient Chinese Paintings and Rugs, to Dec. 21.

Hogdkins Galleries, 9 E. 54 St.—Miniature Portraits by Alyn Williams to Dec. 16.

Kennedy & Co., 613 Fifth Ave.—Old English Color Prints and Etchings by W. A. Sherwood, to Dec. 31.

Keppel & Co., 4 E. 39 St.—Landscape Etchings of all Schools, to Dec. 30.

Knoedler & Co., 556 Fifth Ave.—Old English Prints in Color. XVII Century Portrait Prints by Nanteuil and others. Modern American and Foreign Pictures.

Lai-Yuan Gallery, 557 Fifth Ave.—Early Chinese Pictures.

Catharine Lorillard Wolfe Art Club, 802 Broadway—Dec. Exhibition of Works by Members.

Macbeth Galleries, 450 Fifth Ave.—Oils by Kenneth Miller, Benj. D. Kopman and J. Mortimer Block, to Dec. 13.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—African Negro Sculpture, to Dec. 15.

Montross Gallery, 550 Fifth Ave.—Works by the Contemporary Group, from Dec. 12. Municipal Art Gallery, Irving Place & 16 St.—Landscapes by W. C. Emerson.

National Arts Club, 119 E. 19 St.—11 Annual Exhibition of Arts & Crafts, to Dec. 29.

N. Y. Public Library, Print Gallery (room 321): American Portraiture of the Colonial and Revolutionary periods; Gallery 322: Mezzotints from the J. L. Cadwala-

der collection. Exhibits illustrating the "Making of Prints"; Stuart Gallery (316): Chiaroscuro Prints—Henry Wolf Memorial Exhibition. Main Exhibition Room—Exhibition of American Drama, to Feb. 1.

Photo-Secession, 291 Fifth Ave.—Water Colors and Drawings by Georgia S. Engelhard and Pictures by a Group to Dec. 20.

Reinhardt Galleries, 565 Fifth Ave.—Sculptures by Jo. Davidson, Dec. 11-23.

Scott and Fowles Galleries, 590 Fifth Ave.—Water Colors by Edmund Dulac, to Dec. 30.

Jacques Seligmann & Co., Inc., 705 Fifth Ave.—Mme. De Montagnac Collection of Antiques, Laces, etc., and Artistic Work by Widows of French Soldiers.

Snedecor & Co., 107 W. 46 St.—Sketches and Paintings by Allan C. Eldredge.

Emile Tabbagh Galleries, 707 Fifth Ave.—Persian Miniatures and Ancient Glass, to Dec. 30.

Wanamaker's Old Building—Broadway & 9 St.—Paintings by Elise Meifren.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square S.—Collection of Rare Books, Mss. Broad-sides and Autographs comprising Americana Items and Standard Sets, and an Extensive Collection of Colored-Plate Books, afts. and eve's, Dec. 13-15.

Collection of Antique Chinese Porcelains and Pottery, Enamels, Bronzes, formed by Ernest Marsh, J. P., of Haselmore, Surrey, England; and Old Chinese Rugs and Carpets, to be sold by order of the London House of Yamanaka & Co., afts., Dec. 14-16.

Collection of Beautiful Old Velvets, Brocades and Embroideries, Fine Laces, Fans, Antique English and Other Furniture, and Other Rare Objects. To be sold by order of Mr. Arthur Blackborne, of London, afts., Dec. 18-20.

Anderson Galleries, Madison Ave. at 40 St.—Part II of the library of Inscribed Books formed by James Carleton Young, afts., Dec. 11-14.—French Engravings of the XVIII Century from the collection of Frederic R. Halsey, eve's, Dec. 11-15.—Collection of Old Silver, Ivories, Laces and other objects of art, aft. of Dec. 16.—Collection of Ancient Art from Azeez Khayat, afts., Dec. 18-19.

Clarke's Art Rooms, 5 W. 54 St.—Mrs. Robt. H. Sayre collection of Early Italian and Spanish Paintings and Embroideries, eve's, Dec. 13-14.

C. F. Libbie & Co., 597 Washington St., Boston.—Part V of the Americana of the late John B. Pearce, Dec. 14-15.

Autographs Sold at Anderson's.

A sale of autographs on Monday, at the Anderson Galleries, brought \$1,278. Mr. George D. Smith gave \$150 for a Lincoln Ms. with signature, \$120 for the log of the U. S. frigate Chesapeake, covering the period of her capture by the British frigate Leopard, June 22, 1807, \$50 for a Dickens letter to the Harpers, and \$42.50 for a letter from John Brown to his family. Mr. P. J. Madigan paid \$110 for a set of Signers both signed documents and signatures.

Rugs and Robes Sold.

At the Anderson Galleries, three sessions on Dec. 1 and 2, of the A. U. Dilley sale of sold Chinese rugs and Mandarin coats, etc., fetched \$18,754. Mr. T. J. Donlan gave \$400 and \$200 respectively for two brown and gold strip rugs. Mr. H. S. Harkness paid \$200 for a scarlet Llama priests robe, embroidered with gold and blue, and \$130 for another of the Chien Lung period. Brennan gave \$180 for a Turkestan Mahommadan rug. Mr. J. McGee paid 130 for a gold coin rug and \$120 for an archaic dragon example. Mr. Charles Ewing secured for \$110, a dull orange colored rug, with a peony pattern.

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P. W. FRENCH & CO.'S PURCHASES.

The firm of P. W. French & Co., 6 E. 56 St., was one of the largest purchasers at the recent Volpi sale at the American Art Galleries and the Plaza Hotel. Among the long list of works purchased by them for over \$100,000 were: a Flemish late XV century marriage tapestry, \$16,000; an antique Asia Minor rug, \$5,500; an Umbrian XVI century walnut table, \$5,000; a Flemish XV century verdure tapestry panel, \$3,000; four XVII century carved walnut panels, \$2,000; a Tuscan XVI century walnut cabinet, \$900, and a Flemish XVI century tapestry, "The Triumph of Prudence," \$700.

Delay at the Hotel des Artistes.

Some of the stockholders in the Hotel des Artistes, Inc., 33 W. 67 St., are much dissatisfied on account of delay in the completion of the building. Penryn Stanlaws is president of the company and the W. J. Taylor Co. are the builders.

Miss Hilda Belcher, Mrs. Benj. Lambord and daughter Catherine were among the New York guests at a Thanksgiving week house party given by Mr. and Mrs. G. L. Nelson at their Kent, Conn., place.

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ART AND ARTISTS.

Carleton T. Chapman returned last week to his Sherwood studio from South Kortwright, N. Y., where he painted during the greater part of the summer.

E. Irving Couse painted several fine canvases at his summer studio at Taos, N. M., during the past summer. Among them is "The Sacred Olla," which is sure to excite great interest when it is exhibited. For taste in composition, refined color and dignity it is one of the best canvases he has painted. A group of this artist's work will be shown at the Union League Club at its December exhibition.

R. W. Van Boskerck recently returned to his Sherwood studio from Wakefield, R. I., where he painted a number of good landscapes which he proposes showing during the winter.

Louis Kronberg, of Boston, recently sold one of his ballet subjects to Mrs. Marshall Field, of Chicago. He served as the Boston member of the Art Institute Jury.

Albert Dakin Gihon is expected to visit this country in December and will probably exhibit a number of his recent landscapes.

John Fry is one of the chief promoters of the new studio building which is to be erected at 57th St. and Broadway. He spent the summer at East Hampton and at Greenwich, Conn. At the latter place he has a summer home. He is settled for the winter at his Gainsborough studio where he expects soon to begin some important canvases. Georgia Timkin Fry painted several outdoor canvases near her Greenwich studio during the summer.

Victor D. Hecht recently completed the portrait of Mrs. Arthur S. Vernay. His important portrait of Mrs. Irving Stern was shown at the Pan-American exposition and

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EXHIBITION CALENDAR FOR ARTISTS.

Exhibition of Paintings and Sculpture of the Charcoal Club of Baltimore, Peabody Institute.	
Opens	Feb. 1, 1917
Closes	Mar. 1, 1917
Entries by	Jan. 15, 1917
Last Day for Receiving Works	Jan. 20, 1917
Architectural League, 32 annual exhibition, Fine Arts Building, 215 W. 57 St.	
Opens	Feb. 4, 1917
Closes	Feb. 24, 1917
Entries by	Jan. 2, 1917
Works Received	Jan. 17-18, 1917

at Pittsburgh and New York will be exhibited at Washington at the Corcoran exhibition.

Miss Clara McChesney, who recently returned from Ontario, where she spent the summer, to her studio in the Chelsea, has completed a full length standing portrait of the late John A. Hill of the Hill Publishing Co. She has received an appreciative letter from Mr. Hill's associates, commending the excellence of the work. Some 400 employees of the Hill Publishing Co. contributed to the portrait fund.

Adolphe Borie has recently taken a studio in the Sherwood, where he expects to paint during the winter. He will hold an exhibition of his recent portraits at the Folsom Galleries Dec. 18 to Jan. 1.

William T. Smedley has recently completed two portraits of the little daughters of Mr. and Mrs. Francis Fletcher Palmer, and one of Miss Ella Millbank, daughter of Mrs. Dunlevy Millbank. He expects soon to begin a series of men's portraits at his Sherwood studio. His fine presentment of "Dr. Demarest" was placed a few weeks ago in Rutgers College, N. J. An interesting portrait, well painted and a faithful likeness, is that of Mr. Samuel L. Parish, founder of the beautiful Art Museum at Southampton, L. I.

The first exhibition of the season at the Union League Club under the direction of Harry Watrous will open Dec. 14. Five American artists will be represented and their work will be hung in groups as was the rule last year. Examples of Ballard Williams, George Bogert and Louis P. Dessar, tonal painters, will be hung together at one end of the gallery and of Irving Couse and Edward Potthast at the other end.

Some 17,000 pictures were submitted to the Winter Academy Jury for the exhibition to open Dec. 17. Of this number only 500 have been accepted by the jury, and of these, as usual, not more than 300 can be hung, owing to lack of wall space.

At his Sherwood studio Harry Watrous is painting another of his interesting human enigma canvases, entitled "Love Birds."

Artists whose work may be hung in the Academy Room at the coming Winter Academy show will have no cause for complaint this year because of the artificial lighting, for a new lighting system has been installed there which gives a true daylight effect so that works hung there will no longer be at a disadvantage.

Mrs. Larz Anderson, wife of the former Ambassador to Belgium and Japan, will have charge of the art department at the Allies Bazaar in Boston.

William A. Coffin plans to sail for France next week, to visit Leon Bonnat, president of the Fraternité des Artistes Françaises, founded for the purpose of aiding widows and orphans of artists fighting at the front. Mr. Coffin will explain the work done in this country by American artists.

Guy C. Wiggins' "Fifth Avenue in Winter" has been purchased by the Texas State Fair from its current exhibition for the Dallas Museum.

Mrs. Cyrus McCormick, Jr., has presented to the Wichita, Kansas, Equal Suffrage Association, in trust for the city, two paintings shown at the Wichita Fair. They are Gardner Symons' "Flowing Rivers" and Blendon Campbell's "Water of Eternal Youth."

Clifford H. Riedell, assistant director and instructor of design at the Swain Free School of Design in New Bedford, Mass., has taken the first prize, \$50, in a national contest for a design for a lapel button, to be used in the celebration of the opening, next spring, of the great Harahan bridge that is being built over the Mississippi river from Memphis, Tenn., to the opposite Arkansas shore.

Inasmuch as there was little response to the Beaux Arts Institute of Design program in Mural Painting issued Oct. 23, entitled "The Decoration of the Loggia of a Military Club," the judgment has been postponed to Dec. 18. Drawings are to be handed in on that date before noon.

Marea W. Stone has left the Van Dyck and taken a studio at 39 W. 67 St.

PROVIDENCE.

At the R. I. School of Design is an exhibition of lithographs by the Senefelder Club of London and of American Wood Block Prints is now on. The school continued the Sunday afternoon docent service Dec. 3 with a lecture on "Old Chinese Jade" by Mr. L. Earle Rowe.

At the Art Club there is an interesting series of paintings by Percy F. Albee consisting of views of the Maine coast. Mr. Albee paints simply and directly and his pictures have sincerity and charm. "A Peaceful Day," "A Southeaster at Israel Point," "Great Forces," and "Afternoon Light" all represent him at his best.

At Tilden and Thurbers', paintings by the "Ten American Painters" attract attention. The single example by Wm. M. Chase is lovely in color and poetic in sentiment. "The Palm Leaf Fan" by J. Alden Weir is a notable work and other important contributions are by Robert Reid and F. L. Benson.

This exhibition will be followed by one of watercolors by H. Anthony Dyer.

W. Alden Brown.

CLEVELAND.

Sandor Landeau has just closed an exhibition of figure paintings and a few landscapes at the Gage Gallery, among them a salon picture, "Prayer for the Lost at Sea."

Twenty-five years in Picardy as a young man gave the artist an intimate understanding of peasant life, which he treats with a sympathetic sincerity and technical ability that suggest the work of Jules Breton. Landscapes, painted in Italy, and many other countries of Europe were also in the exhibition.

At the Art Museum, sculptures by Paul Manship are shown, with a display by the Chicago Etchers Society in the print room.

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Rare Chinese embroideries are also shown at the Museum.

Henry G. Keller, who has recently taken up etching with marked success, is one of six local artists who are holding their first exhibition of graphic arts at Laukhuff's book and art shop. Mr. Keller in his simple directness reminds one of early German engravers rather than the etcher of modern times. Frank Wilcox, Harry Temple, Wilhelm Georg Reindel, August Biehle and Carl Broemel are others showing good work. Mr. Broemel also has an exhibition of watercolors on at the Gage Gallery print room. Oils by Gerrit A. Beneker and John F. Carlson are also on display at the Gage Gallery, succeeding the exhibit of Mr. Landeau.

Jessie C. Glasier.

The coming week will bring the opening of the Winter Academy exhibition at the Fine Arts Galleries, with the annual reception on Friday, and of the biennial exhibition at the Corcoran Gallery, Washington, on Saturday.

Kennedy & Co., 613 Fifth Ave., announce the publication of a new etching by Hedley Fitton of the "Chateau des Comtes, Ghent," the edition of which is limited to 150 proofs.

Mr. Martin Birnbaum, formerly manager of the N. Y. branch of the Berlin Photographic Co., has become a member of the firm of Scott & Fowles, 590 Fifth Ave.

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